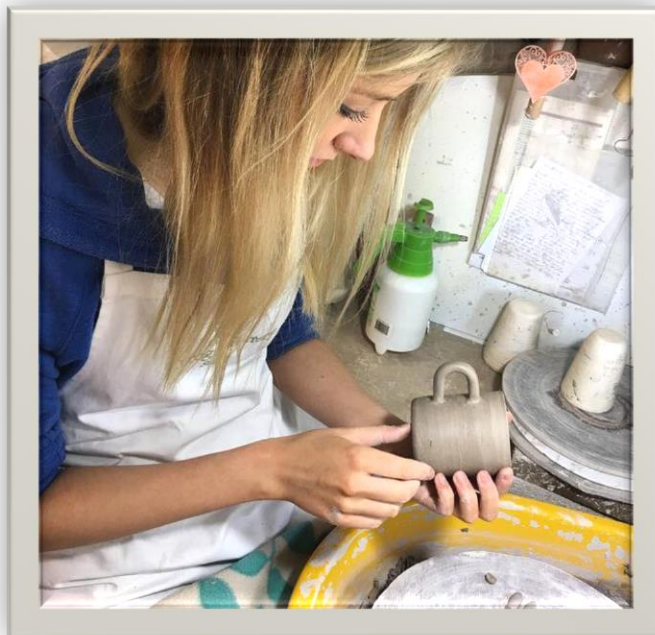


Output T2.1.1 Artisans as Community Drivers “Youth Placement Models”



Caroline Getty during her Économusée placement at Breeogue Pottery Économusée Ireland

1 Summary

Craft Reach is, as the name suggests, about promoting traditional artisanship to everyone in the community, opening the workshop doors to visitors and allowing artisans to sell their products to a wider online market. The youth placement element of this project has provided excellent opportunities to encourage young people to recognise that developing a business in the field of art and craft can provide for a viable and lucrative future. These young entrepreneurs play an important role in the development of artisan businesses and very often bring fresh ideas in terms of their manual skills and additionally with Information Technology and digital marketing skills. The sustainability of the culture and heritage, the artisan businesses and the rural community in general depends on young people and the prospect of profitable jobs in their own areas.

This report transcribed by Causeway Coast & Glens Heritage Trust, on behalf of all Craft Reach partners sets out and explores the methodology of the youth placement element of the project along with the planning, execution, challenges, results, recommendations and contribution to the NPA indicators.

The partners embraced the youth placement element of the Craft Reach project and in doing so reached out to more than seven young people who have demonstrated an interest in developing a business which will in turn promote, enhance and secure the future of traditional craft in their area. Whilst this report concentrates on the workings of those five partners:

- Causeway Coast & Glens Heritage Trust, Northern Ireland
- Region Jämtland Härjedalen, Sweden
- Teagasc, Ireland
- University of the Faroe Islands, Faroe Islands
- Matis, Iceland

it is worth noting that in the day to day management of the Craft Reach project all partners have worked with young people whether it be through schools and colleges or through young employees or family members in the artisan workshops.

Although each partner approached this work package differently it is evident through the various methodology techniques that open and transparent selection processes were adopted to recruit the youth placements, ensuring that the placement suited the host artisan. Agreements between youth placement, host artisan and Craft Reach partner were drafted and signed prior to the appointment. Full accommodation, travel and daily subsistence costs for the placement student were covered by the partner and a hosting fee offered to the host artisan. Advertisements, agreements and evaluations are included in this report.

At least seven successful and very different youth placement opportunities have been undertaken throughout the partnership area. These have helped to raise awareness of the network in Northern Periphery and Arctic areas. Through this element of the project young people are encouraged to develop their manual skills in traditional craft. In some cases, the young people have been allowed to share their extensive digital marketing skills thus opening new markets for these rural and often isolated businesses.

The youth placement component of the Craft Reach project contributes to several of the NPA indicators.

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2 Background

As part of the Craft Reach NPA application it was agreed in Activity 4.1- (May 2015- March 2018) - Creative Youth that partners would deliver:

A Youth placement service which will provide a system for selecting and placing young people in artisan businesses elsewhere in the Économusée network for them to be introduced to a craft for a two-week period. The project will develop and test the service with 7 young people, including a training or apprenticeship service which would help secure recruitment for our artisans and provide a structured career path for young people interested in crafts.

3 Methods

As the overall reporting partner Causeway Coast & Glens Heritage Trust circulated a questionnaire to each of the partners to determine the methodology used to process the youth placement aspect of the Craft Reach project. The feedback from partners is given in full detail in attachment 1. Here follows a summary:

Partners took different approaches to the execution of the placements activity. Recruitment of youths for the placements were done from both own and foreign territory. The hosting artisans were also found in both domestic and foreign territory. Additionally, the planned activities and work to perform during the placements were different, but the youth's skills were in most cases utilized for the benefit of both the youth and the host.

The recruitment and selection exercise followed the same process for all the partners, with public advertisements, applications written by the youth, and a selection process. The candidates were asked to point out which artisan business they desired to be placed in.

The organising of the placements was done by the recruiting partner, including arrangements with the hosting artisan, the travel arrangements, and subsistence cost. The youths did not have to cover any cost themselves. The organising partner undertook monitoring making sure there was a report from the youths and hosts.

On completion of the placement, an evaluation was conducted by the organising partners.

4 Planning and execution

A complete and detailed description can be found in Attachment 1. Here follows a summary of the execution of the activities:

Causeway Coast & Glens Heritage Trust, (CCGHT) Northern Ireland

In June 2016 a selection process to recruit a youth placement candidate was initiated. An all-expenses paid, two-week placement to one of the Économusée artisans across the entire network was advertised across the CCGHT social media and websites and through stakeholders. The candidates were asked to investigate the Économusée concept and the network of artisans and from

that select two possible and relevant artisans. They were also asked to submit a résumé of their qualifications, experience and how they would benefit from the placement experience. Five high quality applications were received and shortlisted down to two candidates, who were interviewed. Sasha McVey was chosen, and Caroline Getty was a reserve candidate. CCGHT also investigated if more funding would be available for a second candidate. This also succeeded in March 2017, so Caroline could also be sent on to her chosen artisan in Ireland.

The first placement was undertaken in October 2016 with Sasha going to Porcelaines Bousquet Économusée in St Jean Baptist, Quebec, and the second in July/August 2017 with Caroline going to Breeogue Pottery Économusée in Sligo, Ireland. Both were very successful, and the candidates and the hosts gained a lot of new experience and knowledge through these placements.



The evaluations from both host and participant demonstrated that these two artisans really hit it off. Here are some of their comments:

'All aspects of this placement were exceptional!' – Grainne McLaughlin, Breeogue Pottery.

'I will benefit immensely from this placement. Now that I have seen how a shop/workshop properly runs, it has really given me a vision for the future and has encouraged me to apply for funding and grants to make it a reality. It was great to see the day-to-day running of the business and how the shop was presented for visiting customers.'

'Great! – Grainne really thought the tasks through for the duration of the week. The first couple of days I got to make and decorate porcelain Christmas decorations. This was within my comfort zone as this is something I would do myself. After a couple of days settling in at Breeogue it was nice to be shown a skill that I am not so familiar with – throwing a form on the pottery wheel. I received a great step-by-step demo for both tasks in which Grainne was always there to help or guide me in the right direction. Overall a very good balance of two different ceramic artforms.' – Caroline Getty.

Region Jämtland Härjedalen, Sweden

In Sweden, during two weeks in September-October 2017, Sedum design in Bruksvallarna welcomed a youth placement into the company. Dimphy Hoevenaars from the Netherlands participated in the everyday work in preparing skin and fur. She also got to re-decorate the shop and develop new skin products. Dimphy was much appreciated as a person and for her work. Dimphy was an intern at the culture department's design center for two months and this was one project she worked with the craft reach project.

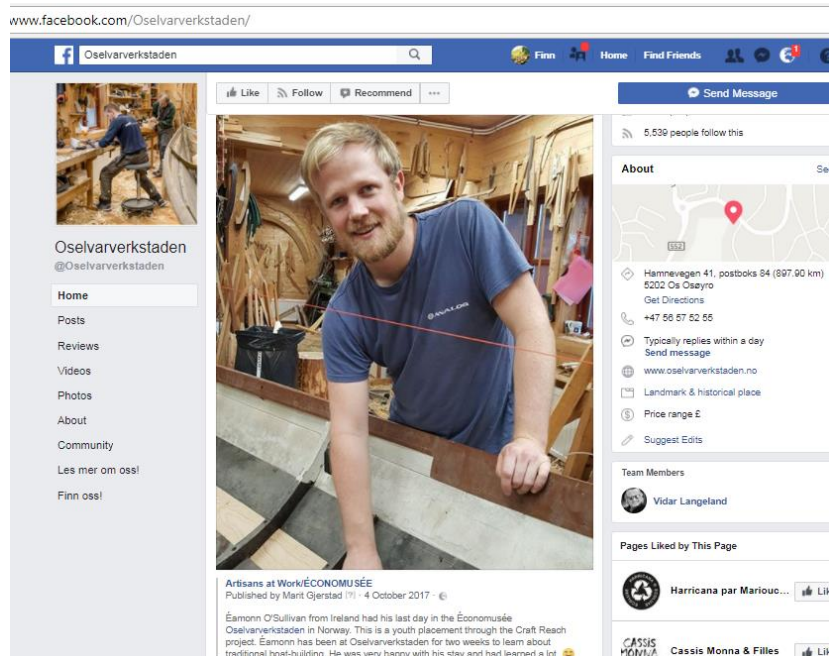
University of the Faroe Islands, Faroe Islands

As regards youth placement, Joel Cole has taken the proposal and employed a young boy Hjalmar Dalsgaard, 15 years old as a trainee / assistant, and the same will North Atlantic Basalt try but have not found one yet. At the Blacksmith in Trøllanes, there are 3-4 youngsters who are engaged and are allowed to experiment with smearing in open fire. Soon, we will advertise for a youth interested in traditional craft who can travel to Bergen in the fall of 2017, and work at an Économusée Workshop there.

Teagasc, Ireland

Teagasc identified several agencies and third level institutions in the NPA region, these included the local Development Agencies (list attached), Sligo, Letterkenny and Galway-Mayo Institutes of Technology, University College Cork (Artisan Food Business Programme) The Craft and Design Council of Ireland and our project partner My Creative Edge and producer/craft maker groups along the counties of Clare, Galway, Mayo, Sligo, Leitrim and Donegal. We asked these agencies/educational institutions and producer groups to distribute the attached advertisement to their craft-makers/artisan food producers on their database. We decided to use this targeted approach as our target group (under 30 age group) are "light" users of conventional print media. We also circulated the existing Économusées with the advertisement.

Wood carver Eamonn O'Sullivan undertook a work placement for 2 weeks from 19th September 2017 to 4th October 2017. The host Économusée was Oselvarverkstaden in Os, Norway.



Matis, Iceland

Each artisans in the network in Iceland was asked for his/her opinion on what type of placement would be most beneficial for the network in Iceland. The result was that the network needed marketing in Iceland and the idea developed to send a young person (max 30 years old) with a tourism education to Quebec to learn about the Economusee concept and collect information that could be used for forming a marketing plan from the Economusee network in Iceland. One of the artisans has a daughter, which was just graduated from her studies in tourism and the group agreed on to select her as their candidate, Gudbjort Loa Thorgrimsdottir.

The aim of the placement, was looking at marketing and how the Economusee network operates in Quebec. Michèle Jean, consultant that works sometimes for the Economusee network in Quebec was a local guide, organising the training and visiting program for the visit in Quebec, which were done in July 2017.



5 Results

CCGHT embraced Activity 4.1 and with good financial management achieved two very successful youth placements. By accomplishing this task, they provided a structured career path for two young craftspeople and presented them with links to international artisans as well as introducing them to the Économusée Network.

The Swedish partner invited a young intern from the Netherlands to the Sedum Design Economusee in Sweden for a two-month period thus creating links outside the project boundary and raising awareness of the network.

The University of the Faroe Islands introduced an apprenticeship scheme whereby they encourage the Économusée artisans to employ and train youth placements as young as fifteen in the traditional crafts of the region. Three to four apprenticeship schemes undertaken.

Teagasc in Ireland reported that they had secured a highly successful youth placement in Norway. To develop the youth placement element of the Craft Reach project Teagasc identified a number of agencies and third level institutions in the NPA region, these included the local Development Agencies (list attached), Sligo, Letterkenny and Galway-Mayo Institutes of Technology, University College Cork (Artisan Food Business Programme) The Craft and Design Council of Ireland and our project partner My Creative Edge and producer/craft maker groups along the counties of Clare, Galway, Mayo, Sligo, Leitrim and Donegal.

Matis in Iceland arranged a youth placement with the Canadian partner. This was a successful and very different approach in that the graduate researched and experienced the Économusée network in Canada to develop a marketing strategy to raise awareness and improve the network in Iceland. In conclusion the youth placement element of the Craft Reach project has secured and involved at least seven youth placements throughout and beyond the network area.

6 Recommendations

This was an excellent pilot project and if funding had been available, we could have extended the number of placement students and /or arranged longer-term apprenticeships or training schemes to encourage young people to engage in and develop their own traditional craft businesses.

Some of the partners recommended that placement timings should be better coordinated outside the high season to suit the host artisan.

Now that links have been created, the network should further invest in and develop these links. The network should build and share a database of all the Économusée artisans who are willing and interested to offer short, medium or long-term training programmes. The network should liaise with schools, colleges and universities throughout the entire region to develop a student exchange programme whereby students interested in business development, marketing, art and craft, sustainable tourism, rural development and language are aware of the Économusée artisan businesses database. Individual partners and Économusée artisans should investigate government funded apprenticeship schemes, other funding schemes and bursary opportunities to develop the Craft Reach Youth Placement scheme.

One main challenge reported by the partners was that as these are rural and often isolated artisan businesses it is often difficult to arrange accommodation nearby. An additional list of host artisans offering living quarters for youth placements would be ideal.

7 Contribution to NPA indicators

	Output Indicator	Measurement unit	Contribution to NPA Indicators
Priority Axis 2			
Common indicators	Number of enterprises receiving support	Enterprises	7 host artisans received support
Common indicators	Number of new enterprises supported	Enterprises	
Common indicators	Number of enterprises supported to introduce	Enterprises	

	new to the market products		
Common indicators	Number of enterprises supported to introduce new to the firm products	Enterprises	
Specific indicators	Number of business support solutions utilising place-based opportunities	Services	At least 7 young artisans availed of the opportunity to travel and work with Économusée artisans, sharing skills and knowledge. The skills shared included ceramics, boat building, wood crafting and tanning. Simultaneously 7 host artisans availed of the opportunity to showcase their craft to the next generation of young craftsmen and women encouraging and promoting the sustainability of traditional industries.
Specific indicators	Number of new or sustained jobs reported	Jobs	7 placement opportunities reported
Specific indicators	Number of business support solutions removing barriers for start-ups/existing SMEs	Services	Youth Placement provided invaluable social media training to Économusée artisan.
Specific indicators	Number of new solutions using technology to overcome long distances to market	Services	

Attachment 1: Youth placements, partner's reports

As the overall reporting partner Causeway Coast & Glens Heritage Trust circulated a questionnaire to each of the partners to determine the methodology used to process the youth placement aspect of the Craft Reach project. The feedback from partners is below:

Reporting Partner – Causeway Coast & Glens Heritage Trust, Northern Ireland

In June 2016 Causeway Coast & Glens Heritage Trust commenced a selection process to recruit a youth placement candidate. An all-expenses paid, two-week placement to one of the Économusée artisans across the entire network was advertised across the CCGHT social media and websites and through our stakeholders. (See Figure 1, Advert below)



2-WEEK INTERNATIONAL YOUTH PLACEMENT OPPORTUNITY

The definition of Économusée is 'working museum'. The Économusée project provides a network for artisans to develop and combine culture, craft and tourism, creating an economic interacting platform from which these artists can encourage the promotion and development of traditional crafts, involving local communities and creating new job opportunities, in some instances allowing younger family members to share, develop and enhance the crafts and techniques of their ancestors. The Économusée concept was developed in Québec and involves partners from Norway, Sweden, the Faroe Islands, Iceland, Greenland, the Republic of Ireland and Northern Ireland.

Phase III of the Économusée project began in April 2015. Over the three years (April 2015 to March 2018) this phase, namely Craft Reach, will build on the success and on the experience gained from Économusée Craft International (Phase II) to develop new Économusée artisans in the Causeway Coast and Glens area and test services to help create socio-economic opportunities – boosting visitor numbers, employment and business development opportunities. Économusée Craft Reach is funded by Interreg VB Northern Periphery and Arctic Programme 2015-2020.

In Phase II, the Causeway Coast & Glens Heritage Trust (CCGHT) launched three Économusée workshops: Brighter Gold Rapeseed Oil in Limavady, Scullion Hurlis in Loughgiel and Steenson's Jewellers in Glenarm. By visiting the Économusée artisan workshops, tourists and locals will gain an enhanced experience, learn about the history of the craft and the business, the enthusiasm of the artist along with the added opportunity of meeting the artisans face to face and discovering the beauty and authenticity of the products made and sold onsite.

As part of this exciting project the Causeway Coast & Glens Heritage Trust is inviting young, motivated, ambitious artists/designers/makers located within the Causeway Coast & Glens area to apply for a two-week placement opportunity. This placement will be within an artisan business elsewhere in the Économusée network. A budget has been approved that will meet the travel, accommodation, subsistence and placement costs. CCGHT will arrange the placement and will cover subsequent costs.

As this is an amazing opportunity for a young person to develop their knowledge and skills; learn about craft on an international scale; perhaps even experience a new language and a new culture; to take their craft and skills to an international stage and then in turn bring their experience of the placement back home to the Causeway Coast and Glens, we expect a phenomenal amount of interest in this placement. To help us to shortlist the applicants we need applicants to compose a résumé of the reasons why you should be selected for this placement.

If you think you would benefit from this opportunity, please forward a résumé of no more than 800 words including the following information:

- Your name and contact details
- Your age (Must be over 18 and under 30 years)
- Your qualifications and grades
- Your skill / craft background. Do you have a business or are you part of a family craft business? Do you have plans to establish a craft business?
- Why would you be a suitable candidate? Have you won any awards for your craft? Have you been involved in any craft award schemes?
- Have you looked at the Économusée network? <https://www.economusee.eu/the-artisans>
- Which artisan(s) would best suit you and your skill/craft?
- What would you hope to learn from this placement?
- How would your craft business benefit?
- How would you promote the Économusée network on your return from the placement?

For further information on the Économusée project visit www.economusee.eu

**Please note a shortlisting process will take place following the closing date

Please note all applications should be sent by Tuesday 5th July 2016 5:00pm to Carole@ccgth.org or "Causeway Coast & Glens Heritage Trust, 'The Old Bank', 27 Main Street, Armony, Ballymoney, BT53 8SL



Northern Periphery and
Arctic Programme
2014-2020



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European Regional Development Fund



Candidates were asked to investigate the Économusée concept and the network of artisans and from that select two possible and relevant artisans. They were then asked to submit a résumé of their qualifications, experience and how they would benefit from the placement experience. If successful CCGHT, on behalf of the placement participant, would contact the selected artisans to explore interest and availability to host a youth placement. A hosting fee of €500 was offered to the host artisan.

We received five high quality applications and shortlisted these down to two very capable candidates, Sasha McVey and Caroline Getty, both of whom were interviewed. After much deliberation by the interview panel, it was agreed that CCGHT would send Sasha McVey to one of her selected Économusée artisan workshops. It was also agreed that if funding became available during this phase of the project CCGHT would arrange a one-week placement for the reserve candidate, Caroline Getty



Northern Periphery and
Arctic Programme
2014-2020



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Investing in your future
European Regional Development Fund

to her choice of artisan workshop. Both placement candidates were contacted by letter explaining their success or agreement to a reserve position.

In March 2017, CCGHT identified funding from the Craft Reach project to send the reserve placement candidate, Caroline Getty to her first choice Économusée artisan – Breeogue Pottery in Sligo. Negotiations began immediately to determine Caroline’s availability, interest, and Grainne McLaughlin, the host artisan’s interest and availability to host the youth placement. CCGHT staff visited Breeogue Pottery to ascertain the feasibility of the placement and to clarify the process with the host artisan. With both host and placement candidate approval a one-week placement was agreed for the end of July/early August 2017.



During July and August 2016 CCGHT liaised with Louise Bousquet at Porcelaines Bousquet Économusée in St Jean Baptist, Quebec and the Executive Director of the Économusée Network Society, Carl Eric Guertin to make the final arrangements for the youth placement. CCGHT drew up an agreement, which was signed by both parties. (See Appendix 1)

CCGHT booked and paid for all Sasha’s travel arrangements and provided her with subsistence using the imprest system¹.

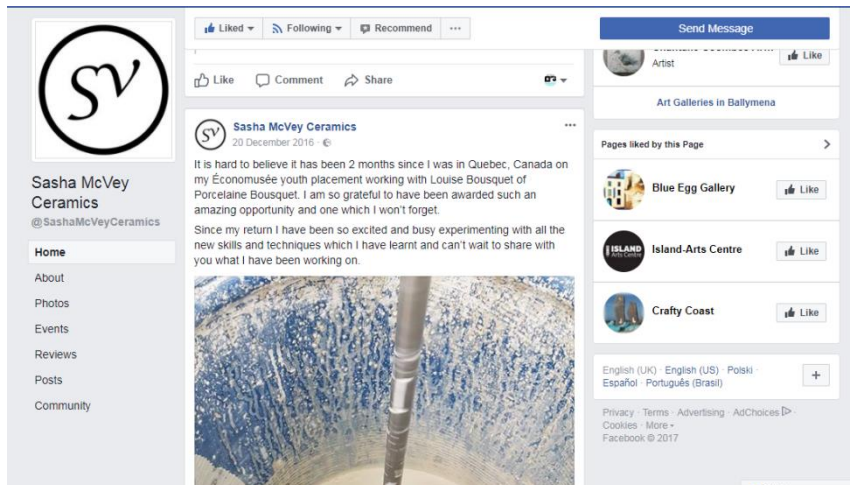
Through Louise Bousquet, CCGHT organized and paid in advance for Sasha’s accommodation, which was close to the workshop.



¹ The **imprest system** is a form of financial accounting **system**. The most common **imprest system** is the petty cash **system**. The base characteristic of an **imprest system** is that a fixed amount is reserved, which after a certain period of time or when circumstances require, because money was spent, it will be replenished. https://en.wikipedia.org/wiki/Imprest_system

In October 2016 CCGHT arranged a farewell celebration and photo opportunity at a local Art Gallery with the Mayor of Mid & East Antrim Borough Council and ceramics graduate Sasha McVey before she departed on her journey to Quebec.

Throughout and following her placement Sasha who was voted Northern Ireland Young Artist of the Year in 2015, blogged on various social media sites, uploaded images and used tags to promote Économusée, CCGHT, Mid & East Antrim Borough Council etc.



Following the placement, both the host and the participant were asked to complete an evaluation form.

'Each day spent in Porcelaines Bousquet with Louise was useful, I have gained so much knowledge from Louise with regards to running a ceramic business and the information you need or should know to create a successful business. Not only did Louise openly share her knowledge and skills of her craft but also shared information which I could do within my business, opening up possible opportunities which are new to me.' Sasha McVey

When asked which aspects of the placement she found most useful, Louise Bousquet commented: **'To transmit my knowledge to the next generation especially to someone who really wants to learn.'**

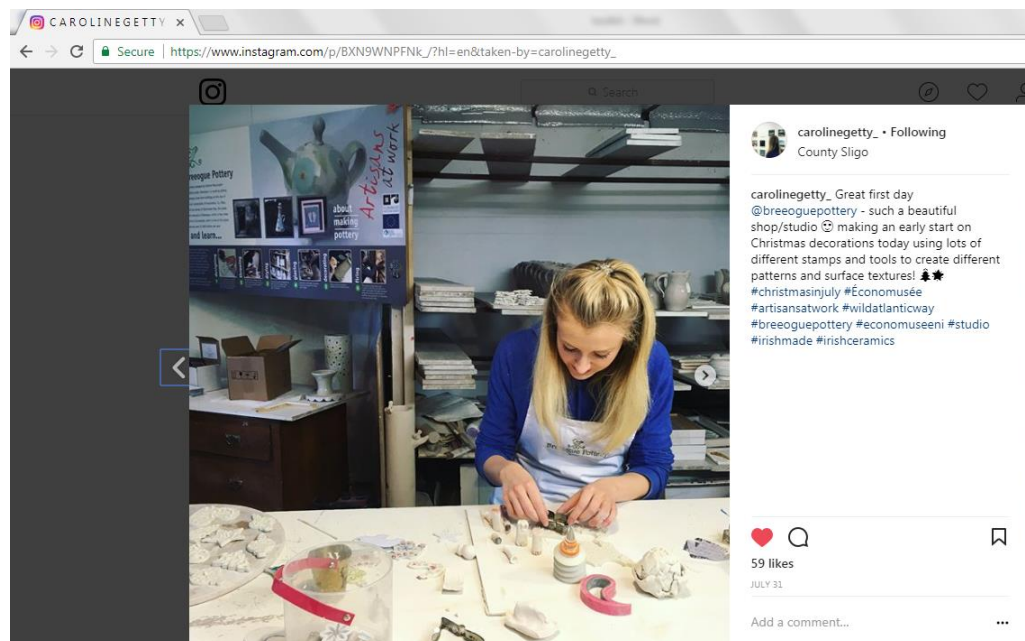


Northern Ireland's second youth placement - Caroline Getty's Placement with Breeogue Pottery in Republic of Ireland.

As with Sasha, CCGHT arranged and paid for accommodation and travel. An Imprest System of subsistence allowance was adopted and a hosting fee of €250 was paid to Breeogue Pottery.

A press opportunity was arranged in July 2017 and the Mayor and Tourism Officer for Causeway Coast & Glens Borough Council visited Caroline's exhibition of ceramics at Flowerfield Arts Centre in Portstewart and congratulated her on the exciting opportunity ahead.





Caroline is a skilled blogger and as well as passing on her social media talents to her host Grainne McLaughlin, Caroline frequently posted videos and images to Instagram of her experience at Breeogue Pottery.

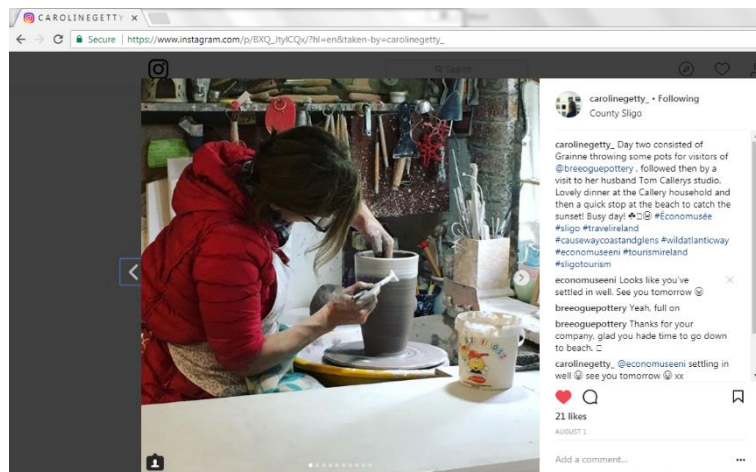
The placement was a remarkable success with both Caroline and Grainne gaining a wealth of knowledge from the experience. Caroline learnt new working techniques, how to use new equipment, tips on how to set up her own business, target markets, available funding and how to cost products. In return Caroline, taught Grainne how to effectively use social media to market her business and products. All feedback was positive.

The evaluations from both host and participant demonstrated that these two artisans really hit it off. Here are some of their comments:

‘All aspects of this placement were exceptional!’ – Grainne McLaughlin, Breeogue Pottery.

‘I will benefit immensely from this placement. Now that I have seen how a shop/workshop properly runs, it has really given me a vision for the future and has encouraged me to apply for funding and grants to make it a reality. It was great to see the day-to-day running of the business and how the shop was presented for visiting customers.

Great! – Grainne really thought the tasks through for the duration of the week. The first couple of days I got to make and decorate porcelain Christmas decorations. This was within my comfort zone as this is something I would do myself. After a couple of days settling in at Breeogue it was nice to be shown a skill that I am not so familiar with – throwing a form on the pottery wheel. I received a great step-by-step demo for both tasks in which Grainne was always there to help or guide me in the right direction. Overall a very good balance of two different ceramic artforms.’ – Caroline Getty.



Reporting partner - Region Jämtland Härjedalen, Sweden

In Period 3; Youth from The Netherlands to Sweden; reporting party Sweden

In Sweden, during two weeks in September-October, Sedum design in Bruksvallarna welcomed a youth placement into the company. Dimphy Hoevenaars from the Netherlands participated in the everyday work in preparing skin and fur. She also got to re-decorate the shop and develop new skin products. Dimphy was much appreciated as a person and for her work. Dimphy was an intern at the culture department's design center for two months and this was one project she worked with the craft reach project.

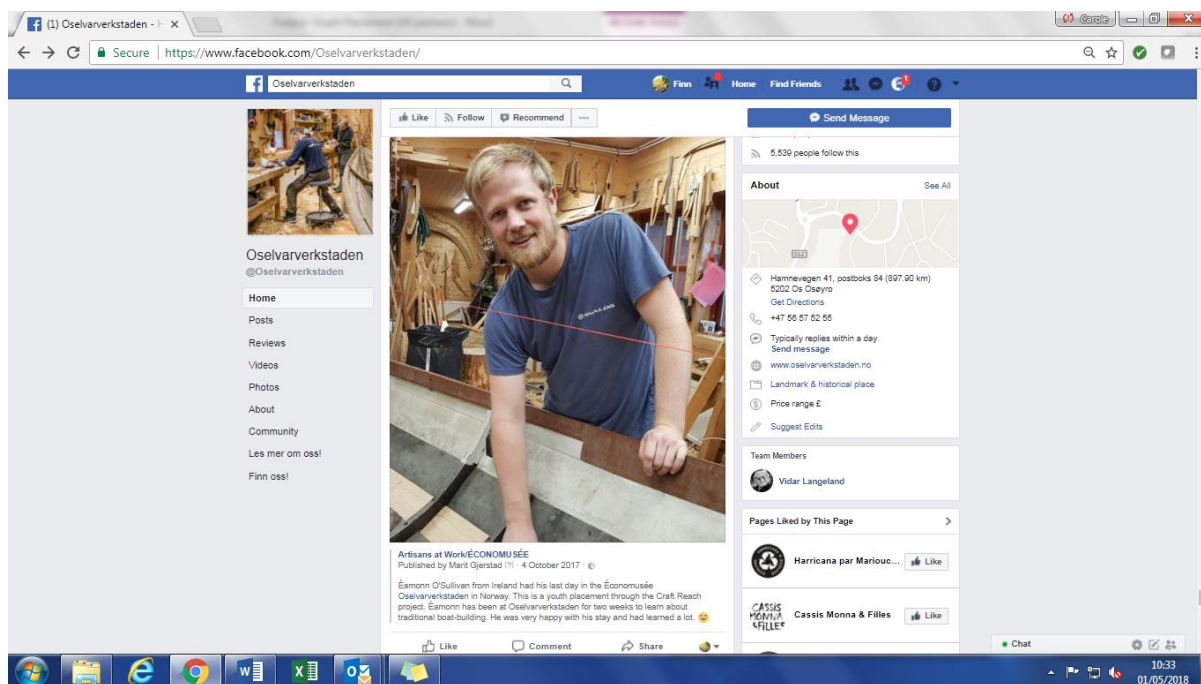
Reporting Partner - University of the Faroe Islands, Faroe Islands

In Period 4; Youths from Faroe Island to Faroe Islands; reporting party Faroe Islands.

As regards youth placement, Joel Cole has taken the proposal and employed a young boy Hjalmar Dalsgaard 15 years old as a trainee / assistant, and the same will North Atlantic Basalt try but have not found one yet. At the Blacksmith in Trøllanes, there are 3-4 youngsters who are engaged and are allowed to experiment with smearing in open fire. In the near future, we will advertise for a youth interested in traditional craft who can travel to Bergen in the fall of 2017, and work at an Économusée Workshop there.

Reporting Partner - Teagasc, Ireland:

Wood carver Eamonn O'Sullivan undertook a work placement for 2 weeks from 19th September 2017 to 4th October 2017. The host Économusée was Oselvarwerkstaden in Os, Norway.



How did you recruit your placement student(s)?

Teagasc identified a number of agencies and third level institutions in the NPA region, these included the local Development Agencies (list attached), Sligo, Letterkenny and Galway-Mayo Institutes of Technology, University College Cork (Artisan Food Business Programme) The Craft and Design Council of Ireland and our project partner My Creative Edge and producer/craft maker groups along the counties of Clare, Galway, Mayo, Sligo, Leitrim and Donegal. We asked these agencies/educational institutions and producer groups to distribute the attached advertisement to their craft-makers/artisan food producers on their database. We decided to use this targeted approach as our target group (under 30 age group) are “light” users of conventional print media. We also circulated the existing ékonomusées with the advertisement.

My Creative Edge gave advice on advertising and targeting. (see clipped in advertisement)



Calling craft-makers under the age of 30

Teagasc through Craft Reach, an NPA funded project, is offering aspiring craft makers based in one of the Atlantic counties from Donegal to Clare, a unique opportunity for a 2 week international placement to learn from artisans in the Northern European Économusée network. These artisans are located in Iceland, Faroe Islands, Norway and Sweden. This opportunity is open to Irish-based craft-makers under the age of 30 who would like to develop their craft skills while working alongside an artisan in the Économusée network. Early career craft-makers will be able to learn about a craft and experience how the Économusée business model has been adapted to help artisan producers in these regions. The young craft-maker will also see first-hand how the culture of craft-making is fostered in these regions. Placements are dependent on the availability of a nominated artisan at any given time so applicants are encouraged to nominate at least two artisans with whom they would like to be placed.

Applications will be evaluated by project partners from Craft Reach and Creative Momentum (another NPA funded project) and are subject to the agreement of the nominated artisan. Applications will be evaluated on the basis of the applicant's ability to demonstrate how this placement would benefit their career development. Applicants do not have to have their own business but need to demonstrate their previous experience/education in the craft sector. A travel and subsistence allowance will be provided by the project. Applicants can view the list of potential artisan hosts on <http://www.economusee.com/en/>

To avail of this unique opportunity, applications are invited before 24th March 2017 with the placement to take place as soon as possible after that in 2017.

Please email the attached application form to bridin.mcintyre@teagasc.ie



How many applicants did you receive and how did you select the successful candidate?

3 applicants – one ineligible (over 30)

Applicants were scored according to the recruitment criteria

How did you match the youth placement to the receiving Économusée artisan?

Applicant was asked to nominate 3 placements in order of preference

Effort was made to place the applicant with their preferences and availability of host artisan. The second preference host artisan agreed to accommodate the applicant.

Dates of placement.

19th Sept – 3rd Oct 2017

Exact location. Nature of placement – ceramics, boat building etc?

Oseltarverkstaden Économusée, Norway (boatbuilder)

Did you pay a hosting fee?

Teagasc paid the host artisan €500

Did you cover travel, accommodation and daily subsistence costs for the youth placement?

Yes (including travel within Norway)

Did you meet with or correspond directly with the host artisan?

Yes, by phone and email and met the host at the Bergen Conference

How did you evaluate the placement?

Using an evaluation questionnaire and discussed the placement with the applicant. (Appendix 2)

Apart from youth placements did you undertake any other training or apprenticeship programmes as part of this project?

What challenges did you encounter?

Finding accommodation for the placement. We used Airbnb

The Youth applicant was highly motivated and keen to learn from his placement. Matching the applicant's skill-set to the host artisans "training" programme and managing the expectations of both parties.

What recommendations would you suggest based on your experience with the Youth placement element of this project?

Possibly extend the training period to a month

Encourage host to discuss the practicalities of running a business i.e. the commercial viability of the business

Encourage the applicant to visit other économusées. This applicant learnt a lot about exhibiting work and design of premises.

This applicant made valuable contacts with other artisans in the network who may be able to supply inputs for his craft enterprise.

Arrange placement outside of high-season. Host artisan can spend more time with the placement and accommodation is more available and cheaper.

Applicant scored the placement nine out of a possible 10.

See the attached evaluation – Attachment 3

Reporting partner – Matis, Iceland.

How did you recruit your placement student(s)? Was the process open and fair? Did you put an age limit on the placement? Did you advertise the position and through which channels? How many applicants did you receive and how did you select the successful candidate?

Each artisans in the network in Iceland was asked for his/her opinion on what type of placement would be most beneficial for the network in Iceland. The result was that the network needed marketing in Iceland and the idea developed to send a young person (max 30 years old) with a tourism education to Quebec to learn about the Economusee concept and collect information that could be used for forming a marketing plan from the Economusee network in Iceland. One of the artisans has a daughter, which was just graduated from her studies in tourism and the group agreed on to select her as their candidate, Gudbjort Loa Thorgrimsdottir.

How did you match the youth placement to the receiving Économusée artisan?



We looked at the aim of the placement, looking at marketing and how the Economusee network operates in Quebec. Michèle Jean, consultant that works sometimes for the Economusee network in Quebec was a local guide, trained in the student in the Economusee concept and touring the her to various Economusées.



Dates of placement. Exact location. Nature of placement - ceramics, boat building etc?

15-25 July 2017, Quebec. Collect information from the Economusee network office in Quebec city and visit several Economusées within Quebec and question them about their marketing strategies and

operation of the network. See schedule below:

Training Schedule

July 15: Arrival

July 16: Open (visit if desired in a small village out of Quebec City)

July 17: Training at ESN head office (concept, mission, history, network, implementation)

July 18 a.m.: Training at ENS head office with executive director (marketing, promotion)
July 18 p. m.: Visits 2 ékonomusées (Liqueur making and jewelry)
July 19: Ékonomusées tour in Charlevoix (Cheese making, Flour milling, Cidermaking, Paper making)
July 20: Ékonomusées tour in Saguenay– (Glass blowing, fine stone cutting, animal fibre craft:mohair,
July 20: Night in Saguenay–Lac-Saint-Jean
July 21: Ékonomusées tour Lac-Saint-Jean (taxidermy, fur dealer bootmaker, jam maker: wild berry, bread making, beekeeper)
July 21: Return to Quebec – Stop at Perron cheese-maker)
July 22-23: Weekend (to determine)
July 24: Training in ESN head office with executive director (survey)
July 25: Return to Iceland

Did you pay a hosting fee?

yes

Did you cover travel, accommodation and daily subsistence costs for the youth placement?

yes

What other costs did you cover?

none

Did you meet with or correspond directly with the host artisan?

I corresponded with the host via e-mail and phone.

How did you evaluate the placement?

The student gave a written and oral report of the placement to me and the other artisans in the network in Iceland. Evaluation was based on these reports and discussions with the artisans.

Apart from youth placements did you undertake any other training or apprenticeship programmes as part of this project? Provide details.

no



What challenges did you encounter?

The placement went well, the main challenge was to find a suitable time for the placement.

What recommendations would you suggest based on your experience with the Youth placement element of this project?

The aim of the placement needs to be clear and what is expected from the host and the student, both during the placement and after as a deliverable.

Attachment 2: Youth Placement Agreement - CCGHT

Économusée Youth Placement Agreement

The definition of Économusée is 'working museum'. The Économusée project provides a network for artisans to develop and combine culture, craft and tourism, creating an economic interacting platform from which these artists can encourage the promotion and development of traditional crafts, involving local communities and creating new job opportunities, in some instances allowing younger family members to share, develop and enhance the crafts and techniques of their ancestors. The Économusée concept was developed in Québec and involves partners from; Canada, Norway, Sweden, the Faroe Islands, Iceland, Greenland, the Republic of Ireland and Northern Ireland.

By visiting the Économusée artisan workshops, tourists and locals will gain an enhanced experience, learn about the history of the craft and the business, the enthusiasm of the artist along with the added opportunity of meeting the artisans face to face and discovering the beauty and authenticity of the products made and sold onsite.

As part of this exciting project the Causeway Coast & Glens Heritage Trust is inviting young, motivated, ambitious artists/designers/makers located within the Causeway Coast & Glens area to apply for a two-week placement opportunity. This placement will be within an artisan business elsewhere in the Économusée network

This Économusée Youth Placement Agreement has been drawn up between Causeway Coast and Glens Heritage Trust Limited (CCGHT) and the individual named below in 1.1:

Purpose of the Agreement:

This work placement agreement sets out the responsibilities of Causeway Coast & Glens Heritage Trust, Breeogue Pottery and the placement individual. This agreement must be completed and signed by all parties prior to the commencement of any work placement arrangement.

1. THE PLACEMENT INDIVIDUAL

1.1 Name of individual: __ Caroline Getty_____

1.2 Address: 29 Cabragh Road, Castlecatt, Bushmills, Co. Antrim, BT57

8YH_____

1.3 Tel: _07826478129_____

1.4 Email:
 _studio@carolinegettyartistmaker.com_____

1.5 Date of Birth: _11/05/1993_____

1.6 Next of Kin Contact Details:

Mother - Ann Getty

Address - 29 Cabragh Road, Castlecatt, Bushmills, Co. Antrim, BT57 8YH

Home Number - 028 2074 1089

Mobile - 07787574297

1.7 Passport Number: 518692495_____

1.8 Driving Licence Number: 31922247_____

1.9 Medical conditions: __N/A_____

1.10 GP's Name and Address:

Dr T R M Brown

6 Priestland Road, Bushmills, County Antrim,BT57

8QP_____

1.11 Travel Insurance policy number: _____

1.12 Date of Agreement:

_07/04/17_____

1.13 Date of Travel: (from) _30 July 2017_____

1.14 Date of Travel: (to) _6th August 2017_____

2. THE HOST

2.1 Host Artisan name: Grainne McLaughlin

2.2 Host Artisan Address: Breeoge, Knocknahur, Co. Sligo, Ireland

2.3 Host Artisan telephone: +353 71 916 8929

2.4 Host Artisan email: breeoguepottery@gmail.com

3. THE RESIDENCY

Sunday 30th July 2017- Friday 4th August 2017

3.1 Placement Residency: Strandhill Lodge

3.2 Placement Residency Address: Top Rd, Larass, Strandhill, Co. Sligo, Ireland

3.3 Placement Residency Telephone: +353 71 912 2122

3.4 Placement Residency Email: info@strandhilllodgeandsuites.com

Friday 4th August-Sunday 6th August 2017

3.1 Placement Residency: Glasshouse Hotel

3.2 Placement Residency Address: Swan Point, Abbeyquarter North, Sligo, F91 NCA4, Ireland

3.3 Placement Residency Telephone: +353 71 919 4300

3.4 Placement Residency Email: info@theglasshouse.ie

4. THE PURPOSE OF THE PLACEMENT

To provide a young person the opportunity to develop their knowledge and skills; learn about craft on an international scale; perhaps even experience a new language and a new culture; to take their craft and skills to an international stage and then in turn bring their experience of the placement back home to the Causeway Coast and Glens.

5. THE RESPONSIBILITIES

5.1 Placement individual responsibilities

Before

- Be aware of the information in this agreement.
- Participate in the work placement selection process used by CCGHT.
- Provide accurate and timely information where requested to satisfy the host organisation (Breeogue Pottery) or legislation requirements prior to commencing a work placement.
- Advise CCGHT of any medical or other factors that may adversely affect personal health and safety or the health and safety of others while on placement.
- Ensure all learning requirements whilst on placement are understood.
- Liaising with CCGHT and Grainne McLaughlin

During the placement

- Participate in an induction on the first day of the placement or as required.
- Follow the host organisation rules and follow all reasonable instructions of the organisation and their staff.
- Be punctual, courteous and act in a manner appropriate to a workplace. For example, telephone the host organisation if you are going to be absent, preferably in advance, otherwise as early as possible.
- Complete any assessment requirements set by CCGHT, including gathering evidence of competence.

- Comply with all legislative requirements of the host organisation. Such requirements may include occupational health and safety matters, maintaining commercial confidentiality or privacy of personal information.
- Comply with all occupational health and safety policies and legislation, including wearing protective clothing and using safety equipment as directed by the host organisation or their staff.
- Take reasonable care to protect your own health and safety and the health and safety of others in the workplace. This includes not consuming alcohol or drugs, which may constitute a risk to personal safety or the safety of others.
- Report all incidents and accidents to the host organisation and to CCGHT as soon as possible after the event. A CCGHT incident form must be completed to document this, as well as any other reporting requirements of the host organisation.
- Obtain all medical treatment deemed necessary by a medical practitioner if you are injured while on placement.
- Daily journal/blogging

After:

- Complete an evaluation form for the placement- this will be provided by CCGHT
- Present to local Councils, CCGHT Board and committees and the Économusée Project Steering Group as required.

5.2 CCGHT Responsibilities

Before:

- Provide equal opportunity to all placement individuals in accessing placements and provide for reasonable adjustment where necessary.
- Make contact with the host organisation (Breeogue Pottery) and negotiate the work placement program and the type of training the placement individual will undertake.
- Discuss the placement individual's safety with the host organisation and ensure that the placement individual is not placed in a work situation where there are:
 - General unacceptable workplace risks or working conditions.
 - Specific unacceptable risks or hazards due to the placement individual's age, maturity, ability, disability or medical condition.
- Advise the host organisation in writing of any relevant medical or other factors that may affect the placement individual's health and safety or the health and safety of others while on placement.
- Ensure that both the host organisation and placement individual (and if applicable, parent/guardian) have a copy of, and fully understand, the work placement support materials and the approved work placement agreement.
- Ensure a work placement agreement is completed, signed and held at CCGHT prior to the placement individual starting their placement. The host organisation and placement individual should also be given copies.
- Make sure the placement individual has fulfilled any industry specific requirements, for example police checks.
- Ensure that the host organisation certifies in the work placement agreement that they have their own public liability insurance and lists the insurance company responsible for the cover in the agreement.
- Assist the placement individual to prepare for the placement, ensuring a full understanding of the work placement requirements is understood.
- Provide the host organisation and placement individual with the contact details of a suitable contact person at CCGHT.
- Provide all required documentation to placement individuals and host organisations such as Agreements, Work Placement logs, and any other required documentation to support the work placement.

During:

- Ensure that the placement individual undergoes an appropriate induction at the workplace
- Make regular contact with the host organisation and placement individual during the placement to monitor progress and provide support as required.
- Contact the host organisation to monitor the placement individual's progression (at least twice every week) and working conditions.
- If CCGHT is made aware of any accident or incident they are required to ensure that the placement individual and host organisation complete an incident form for the accident or incident that occurs within the workplace during the Work Placement.
- Terminate the program immediately if there is any concern that the placement individual's physical or emotional health and safety is placed at risk.

After:

- Provide the host organisation with an evaluation form or other method of giving feedback on the work placement program.
- Keep an accurate record of the work placement and make sure that this is kept in a placement individual file as evidence.

5.3 Host Responsibilities

Before:

- Plan for the placement individual's time in the workplace, including discussing the learning needs of the placement individual with the CCGHT contact person.
- Notify the CCGHT contact person of any significant risks, restrictions or legislative requirements imposed in the work place so that CCGHT is able to determine the appropriateness of the workplace for Work Placement purposes.
- Complete and return to CCGHT a signed Work Placement Agreement for the placement individual that will be conducting Work Placement within the host organisation's workplace.
- Certify on the agreement that the workplace holds its own relevant public liability insurance cover. (Please also list the company with which cover is maintained)

During:

- Ensure that the placement individual receives an appropriate induction into the workplace, including tour of premises, introduction to work colleagues, identification and explanation of all Health & Safety requirements, confirmation of hours, duties, and reporting procedures
- Provide supervised training and relevant learning experiences
- Provide a safe working environment where the placement individual is:
 - Adequately supervised by the host organisation and their staff;
 - Fully informed of the risks associated with the work environment;
 - Provided with protective clothing and safety equipment as needed;
 - Safeguarded from injury or risks to health as employees are under relevant Occupational Health and Safety legislation.
- Ensure that the placement individual can contact their parent/guardian or the CCGHT representative if necessary.
- Provide the placement individual with ongoing feedback and complete any assessments of the placement individual where these have been negotiated with CCGHT.
- Ensure that placement individual's participating in work placements are not subjected to any form of sexual harassment, victimisation or discrimination, in accordance with equal opportunity and anti-discrimination acts and other similar legislation and at common law.

- Report all incidents/accidents immediately to the CCGHT contact person. Complete an incident report for each incident/accident on the form.

After:

- Complete an evaluation of the work placement program to provide CCGHT with feedback on the Work Placement program and the placement individual's outcomes. - This will be supplied by CCGHT via email during the placement.

6. THE PLACEMENT STRUCTURE

Length of placement: 1 week (including travel)

Hours of work: To be agreed with host organisation

Description of placement: Grainne McLaughlin a native of Sligo and her husband Tom Callery established the award winning Breeogue Pottery and Callery Ceramics in the late 1990s. Together they collaborate to produce vessel forms and wall mounted pieces.

Breeogue Pottery takes its name from the beautiful townland of Breeogue, just 4 miles from Sligo Town. Here nestled between Knocknarea Mountain and the shore of Ballisodare Bay, in an 18th century stone barn, is their studio and gallery.

Flexibility of work hours: This should be agreed with the host organisation and placement individual (normally opening hours Monday-Saturday)

Travel from Home to Sligo Hotels and Return: Travel costs will be covered from the point of departure (home) to the Sligo Accommodation and return to home. Mileage expenses will be paid at 0.45p per mile. This can only be claimed by completing a mileage form (supplied by CCGHT upon request) when the placement individual has completed the placement.

Travel to and from accommodation to Breeogue Pottery: Travel costs will be paid to and from Breeogue Pottery from the accommodation. The expenses will be paid at 0.45p per mile. This can only be claimed by completing a mileage form (supplied by CCGHT upon request) when the placement individual has completed the placement.

Travel & Accommodation Costs

CCGHT will book accommodation upon agreement with the placement individual. Accommodation will also be pre-arranged and paid for by CCGHT.

Daily Subsistence

To cover daily subsistence costs CCGHT will operate the Imprest accounting system. This means that the placement individual will be given a sum of €700 prior to their placement. This equates to a daily rate of €100. This covers food and essentials. Please note this does not include Alcohol.

Reimbursement

The placement individual must provide a record of expenditure and all receipts. Lost receipts will not be reimbursed or covered under the subsistence allowance. Funds not spent must be reimbursed to CCGHT within 7 days of return from placement.

7. HEALTH & SAFETY

You must: -

- Take reasonable care to avoid injury to yourself or to others
- Report any accident or injury immediately to the host artisan and CCGHT

You must not: -

- Interfere with, or misuse any clothing or equipment provided to protect your Health and Safety.

8. TRAVEL INSURANCE

The Placement individual will have medical and health cover as part of their travel insurance and will receive a copy of the policy prior to travel. CCGHT will arrange travel insurance prior to travel.

9. CONFIDENTIALITY

You must not, at any time whether during or after the placement, disclose to a third party, any confidential information you obtain during your placement which is not available to the public. CCGHT will meet responsibilities for confidentiality of your data under CCGHT's Data Protection Policy.

10. LIABILITY

CCGHT's public liability insurance policy covers those conducting voluntary work.

Caroline Getty has received the following documents:

- Copy of CCGHT's Insurance Policy

11. TERMINATION

This agreement may be terminated immediately where any party (placement individual, host organisation or CCGHT staff) feels any party is being placed in a position of unreasonable risk or danger.

Where the host organisation or placement individual believe the placement has become untenable for any reason they should contact the CCGHT contact person and seek further advice.

Termination must be communicated verbally to each party immediately upon its occurrence, followed up by notice in writing to each party giving the reasons for the termination.

Where appropriate options such as replacing placement individuals or workplaces may be possible and shall be determined by CCGHT on a case by case basis.

12. DECLARATION

Placement individual

Caroline Getty

CCGHT Representative

Tierna Mullan

Host Artisan

Grainne Mac Loughlin

FR. 21st April 2017
Breege

Causeway Coast & Glens Heritage Trust Contact details:

Causeway Coast & Glens Heritage Trust Contact details:

Tierna Mullan

Carole O'Kane

Causeway Coast & Glens Heritage Trust

"The Old Bank"

27 Main Street

Armagh

BT53 8SL

Email: tierna@ccght.org/carole@ccght.org

Tel: 028 2075 2100

Mob: Tierna: 07595413239

Mob: Carole: 07595068174

Attachment 3: Youth Placement Evaluation - Teagasc



Économusée Craft Reach Creative Youth Placement Evaluation

Placement student name: Eamonn O'Sullivan

Placement location: Os, Norway

Host Économusée: Oselvarwerkstaden

Placement Dates: 19/9/17 – 4/10/17

It would be useful for us to have feedback on your placement so that we can continue to develop and improve future placements.

- 1 – very poor
- 2 – poor
- 3 – average
- 4 – good
- 5 – excellent

On a scale of 1 to 5 how would you rate:	Score 1-5 (you may add comments if you wish)
Communication with Teagasc with regard to the placement? Did Teagasc staff provide a full understanding of the placement opportunity?	3
Communication with Teagasc with regard to arrangement of travel? Were you given clear and precise travel arrangements?	5
Organisation and accuracy of information received prior to the placement including bookings, reservations and accommodation?	5
Correspondence with Teagasc prior to the placement? (Did Teagasc staff contact you enough/too much during the run up to the placement?)	5
Quality of information received from your host during your induction?	5
Quality of guidance provided from your host during your placement	4
The variety of the tasks you observed / took part in? Could it have been improved and how?	4 They make only a few boats per year and at that time, they were only in the very early stages of starting two boats so there wasn't actually any oselvars in the workshop. Not sure that there's much that can be done about that.

The overall placement experience?	5
The value of this placement to your craft business?	4 It was great to see other craft businesses and certainly useful for understanding the economusee designation. The Oselvarwerkstaden is a foundation and as such, works very differently to my own business so I had little in common with them, in terms of running my business.
Enjoyment of the placement?	4

Considering the length of your placement, which of the following placement lengths would you recommend as ideal for future Youth Placements?

1 week	2 weeks	3-4 weeks	3 months	6 months	Other please give details below
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Two weeks is good but particularly for the Oselvarwerkstaden, three or four weeks might be better, given how long it takes to make each boat.

Did you get an opportunity to visit other Économusées in the Norwegian Économusée network?

Yes

What did you learn from these visits?

I got a broader range of accounts of their experiences with the economusee network and their craft businesses in general. Stine Hoff, for instance, has a small production workshop, very similar to my own and, though she is in a different discipline, we had a lot in common.

Every business seemed to have quite a different perspective on the usefulness of being a member of the network.

Has your placement increased your interest in developing an experiential craft tourism business using the Économusée model?

		Unsure
--	--	--------

Please elaborate:

I'm certainly interested in making my workshop a nice place to visit with good information and images. I'm still interested and I think my business fits very well into the economusee model but from what I learned, many of the business were glad they had joined the network but most felt that, although the advice and encouragement they received was helpful, they were already moving in that direction and would have been able to progress to that stage on their own too. I feel like I have design and aesthetic skills already. Personally, if I knew there was a certain amount of funding available to new members, in order to establish the craft exhibit for instance, I would be more interested.

Give a brief summary of what you learned about Économusée and how it operates in Oselvarverkstaden. How can we at Teagasc use what you learned to further promote or enhance the Économusée concept in Ireland?

They have modified their workshop in order to provide a large exhibition upstairs, which is quite impressive. They have also created more of a divide between the 'public' part and the workshop itself because it seems that they feel that visitors can interrupt their work. They are a foundation, not really a business, as such. I believe their primary source of income is from the government. So in many ways, we have little in common, in terms of operating our business. I got the impression that they didn't consider being a member to be very useful to them. I think they don't really want to be a tourist attraction but a place where people who are interested in being involved with the boats in some way, as a user or as a boat-builder. Their product, whether it is a boat or boat-building skills, is expensive and they don't seem to have a way of getting money from tourists otherwise. My products are small and less expensive so they are more suitable I think. However, I too am wary of appearing too much like a tourist attraction and less like an authentic craft business.

What aspects of the placement did you find most useful?
I learned a lot more about what an economusee is. It was also great to see a larger workshop, how it was laid out and how they worked with their apprentices which is something I may do in the future.
What aspects of the placement did you find least useful?
It was interesting to see another way of operating as a traditional craft person. But since their primary aim is preservation and mine is to make a living as a designer/maker, they had little experience to share on that front.
If anything, what would you change about your placement?
I would try to find a business that is more similar to mine, not necessarily within the same discipline.

In which way/s could we improve on future placement opportunities?
You could provide some insight from your own visits to these places into which might be a good match. In reality, there is not a lot of craft skills that can be learnt in two weeks, especially at a place that is not focussed on teaching you so there is more benefit from being at a business that shares some of your struggles.
Did you learn new techniques or, as a result of this opportunity, will your art/craft go in a new or different direction? Explain.
I picked up lots of small pieces of knowledge from the crafts people there, particularly in relation to tree selection and preparation, which I am sure will affect things I do in the future. How exactly, I couldn't say. I saw many examples of ways to convey knowledge about your craft which I'm sure I will apply somehow.

What did you learn from your host about running a business?

We had little in common on that front so not very much. I did pick up a few things from the other economusees I visited.

Did you make any useful contacts that you can use in your craft business? How will you be able to use these?

Yes, I was introduced to a man who has done experiments about dying wood and I will contact him to learn about his result and the possibility of developing a new technique, based on this.

Did you get the opportunity to show your host some of your techniques? Was their feedback useful? Did you develop a business relationship? Will you keep in touch whether business or personal?

Yes, I roughed out an oar completely using a drawknife, which is not something they usually do. Although I finished it using their methods, it was an interesting difference. I also suggested the possibility of using a shaving horse instead of the low bench they use. I'm sure we will keep in touch personally. The Wool mill I visited had some contacts for information and dye suppliers and skins which I may use.

How will your business benefit from this placement opportunity?

I saw many examples of ways to create exhibitions of your craft and I will definitely draw on that knowledge when designing my own.

Is there anything that you would like to add about your placement experience that we have not already covered?

How likely are you to recommend this type of placement to other young crafts persons or artists?

9

Not at all likely

extremely likely

Thank you for completing this questionnaire